1: Childs M-5 (1924-1940) 1949 FP13 Mbundu FP13

535 that time I got several of the accompanying songs, the texts of which I hope may be published later. At this time I wish only to point out the important place in the social life of the village which the dance occupies, with reference both to ceremonial and to [821] recreation. Whenever 'the moon makes a basket' (*osaĩ yi tunga ohumba*),[1] there is apt to be a great urge for rhythmic expression. [533] The drums begin to throb, the leader's voice is heard in invitation:

We-lele, we-lele wiya,
Oh light ones, oh light ones, come,
Usiki woñoma Kaluyua.
The beater of the drum (is) Kaluyua.

Then the dancers reply with the same words as a refrain:

We-lele, we-lele wiya,
Usiki woñoma Kaluyua.

The invitation is not given in vain. More and more feet join the shuffling, stamping rhythm, more voices join the chorused invitation; the throbbing mounts as perhaps another drummer or two join in, and soon other songs supersede the invitation now no longer necessary. Dance follows dance, each with its appropriate song, running the gamut of the emotions from ribaldry to pathos, according to the dancers' moods. The dancing will continue nearly all the night and may be resumed on the three or four [527] subsequent nights. After the harvest is gathered and there are no immediate agricultural labours, and if there happens to be little or no government work required at the time or in the region, dances may begin of an afternoon and last through two or three days and nights.

524 There are a number of games involving either agility or quick wits, or both, which are also played on moonlight nights, both by children and by adolescents. The adults do not join in except in some games which involve dancing. A simple one called *Ka limbua limbua* (Not forgotten) is played by either a large or small group. The children have many games. One which is played either by day or by night, called either *Cimbamba co lia* (The night hawk ate him) or *Mai* (Mother) *Cisangu*, has been fully described by Hambly,[2] with the transcription of its songs arranged by Dr. Herzog.

[1] When the moon is full it 'makes a basket', i.e. is large and round like a native basket.

[2] Hambly, op. cit., p. 216 f.

3: Hambly E-5 (1929-1930) 1934 FP13 Mbundu FP13

cages and wooden animals to use as playthings. Girls mold small animals from clay. The bull-roarer is in use as a plaything at Elende. 524

There is a game of hide and seek for boys. A knife is hidden; then a boy who has been absent for a time enters the ring marked off for the game. His proximity to the knife is indicated by playing on a musical bow. There are taps on the instrument which mean that the knife is far away. On the contrary, when the searcher approaches the hidden knife, the boy with the bow plays a distinctive note, *yelula, yelula*, meaning "pick it up, pick it up."

Boys readily make a simple apparatus for playing a game of lassoing a hoop. A pliable branch is bent so as to form a circle, then the ends are lashed together with bark strips. The lasso is a piece of rattan or bark having at each end a corncob or a small stick three inches long. One boy bowls the hoop so that it passes in front of, and a few feet away from his opponent, who stands twenty-five feet distant. As the hoop passes in front of him, the boy throws his lasso in such a way that it twines round the hoop and brings it to the ground.

There are dances of many kinds, but Ngonga says that he would not know from the steps only what particular purpose the dance served. Several dances have been described, each in its appropriate section. There are no dances specially arranged to celebrate weddings or births. The funeral dance is described along with other ceremonies relating to interment. The medicine-man dances in connection with making rain or curing the sick. In order to say why the dance was being performed, it would be necessary to listen to the words of the songs; these are usually chanted in accompaniment to shuffling movements and the rhythm of drums. 535 [789]

Some of the older men and women perform dances and sing songs that are unknown to the younger generation. Dancing is in favor during the months of May and June because there are supplies of maize for making beer. As the dry season advances the maize formerly available for making beer is consumed as food, hence dancing is not so usual. Ngonga says that the old people know a dance which should be performed at new moon "so that there will be no sickness during this moon." Older men dance in commemoration of events during past wars, while women are spectators, and on these occasions there are beer-drinking and the slaughter of an ox. A group of men keeps up a shuffling dance while an old man relates a war story in a singsong voice. The oldest man is the first to cut the meat, after which each man helps himself. 535 527 [727]